

CHAPPELL'S

Vocal Library of Part Songs, etc.

For

MIXED VOICES

1st SERIES

| | | | |
|---|---|----------------------|-----|
| Beauty's Eyes (F. Paolo Tosti) | S.A.T.B. | King Hall | .10 |
| Good-night, pretty star | S.A.T.B. | Noel Johnson | .05 |
| The Fisher Mother's Song | S.A.T.B. | Monk Gould | .05 |
| Woe's me—woe's me | S.A.T.B. | Clarence Lucas | .10 |
| Joy and Sorrow (Madrigal from "Rose of Persia") | S.A.T.B. | Arthur Sulli 'ar | .15 |
| Fain would I change that note (Madrigal) | S.A.T.B. | F. Cunningham Woods | .05 |
| Hush thee, little one (Lullaby) | S.A.T.B. | A. H. Foster | .05 |
| Love is meant to make us glad ("Merrie England") | S.A.T.B. | Edward German | .15 |
| In England, merrie England ("Merrie England") | S.A.B.B. | Edward German | .15 |
| Who that knows how (Sextet from "A Princess of Kensington") | S.S.A.T.B.B. | | |
| True Love (from "The Cingales") | S.A.T.B. | Edward German | .15 |
| The Fairy Piper | S.A.T.B. | Lionel Monckton | .15 |
| A Cornish May Song | S.A.T.B. | A. H. Foster | .05 |
| a. How Sleep the Brave | S.S.A.T.B.B. | A. M. Goodhart | .10 |
| b. The Whispering Waves | | A. M. Goodhart | .10 |
| Madrigal—Here's a paradox for lovers (from "Tom Jones") | S.A.T.B. | | |
| Forest Song (Solo and Chorus) | S.A.T.B. | Edward German | .15 |
| Voix Celestes | S.A.T.B. (à bouche fermée) | E. Meyer-Helmund | .15 |
| One Old Oxford Ox | S.A.T.B. | Gilbert A. Alcock | .10 |
| Father William | S.A.T.B. | H. Walford Davies | .10 |
| Ranz des Vaches (Ranz dei Vatzes) | S.A.T.B. | H. Walford Davies | .10 |
| The Blue-eyed Lass | S.A.T.B. | Percy Godfrey | .10 |
| 1. Summer-Wind | S.A.T.B. | Charles A. Trew | .10 |
| Voices of the Air | 2. Dream-Wind S.S.A.A.T.B.B. 3. Spring-Wind S.A.A.T.B.B. | Hubert Bath | .15 |
| Spring-Wind | | Hubert Bath | .10 |
| S.A.A.T.B.B. (from "Voices of the Air") | | Montague F. Phillips | .10 |
| The Vesper Bell | S.A.T.B. | Montague F. Phillips | .10 |
| Daffodils | S.A.T.B. | Bernard Rolt | .10 |
| Mister Nightingale | S.A.T.B. | Gilbert Alcock | .10 |
| When I am dead, my dearest. | S.A.T.B. | Montague F. Phillips | .10 |
| Twin Stars | S.A.T.B. | Montague F. Phillips | .10 |
| The Whispering Waves | S.A.T.B. | Hermann Löhr | .15 |
| Rose of my Heart | S.A.T.B. | Teresa del Riego | .15 |
| O Loving Father | S.A.T.B. | Hermann Löhr | .15 |
| Little Grey Home in the West | S.A.T.B. | Ivan Novello | .15 |
| Keep the home-fires burning (Till the boys come home) | S. A. T. B. | Lillian Ray | .15 |
| Land of the Long ago | S. A. T. B. | Hermann Löhr | .15 |
| Where my Caravan has rested | S. A. T. B. | Guy d'Hardelot | .15 |
| Because | S. A. T. B. | R. Coningsby Clarke | .15 |
| Bowl of Roses | S. A. T. B. | Teresa del Riego | .15 |
| O Dry those tears | S. A. T. B. | | |

CHAPPELL & CO. Ltd.

41 East Thirty Fourth Street, New York

LONDON

TORONTO : 347 Yonge Street

MELBOURNE

AUTHORISED FOR SALE AND DISTRIBUTION
America and not elsewhere by Ascherberg, Hopwood & Crew, Ltd., London.

Keep the Home-fires Burning (TILL THE BOYS COME HOME)

Arranged for Mixed Quartett or Chorus
S.A.T.B. by Clarence Lucas

Words by
LENA GUILBERT FORD

Music by
IVOR NOVELLO

Tempo di Marcia

Tempo di Marcia

Soprano *mf*

Alto

Tenor

Bass

This arrangement may be sung unaccompanied

Tempo di Marcia

Piano

A musical score for 'Summons from the Hill-Side' in G major, 2/4 time. The score consists of five staves of music with lyrics. The lyrics are: 'sum-mon-ed from the hill-side, They were called in from the glen, And the seas there came a plead-ing, "Help a na-tion in dis-tress!" And we'. The score includes dynamic markings 'poco staccato' and 'mf'.

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cresc.

Coun-try found them rea-dy at the stir-ring call for men,
gave our glor-ious lad-dies; Hon-our bade us do no less..

cresc.

Coun-try found them rea-dy at the stir-ring call for men, the stir-ring
gave our glor-ious lad-dies; Hon-our bade us do no less, and bade us

cresc.

Coun-try found them rea-dy at the stir-ring call for men, the stir-ring
gave our glor-ious lad-dies; Hon-our bade us do no less, and bade us

cresc.

Coun-try found them rea-dy at the stir-ring call for men, the stir-ring
gave our glor-ious lad-dies; Hon-our bade us do no less, and bade us

cresc.

mf

— Let no tears add to their hard-ships, As the sol-diers pass a-
— For no gal-lant son of free-dom To a ty-rants yoke should

call for men. Let no tears add to their hard-ships, As the sol-diers pass a-
do no less. For no gal-lant son of free-dom To a ty-rants yoke should

call for men. Let no tears add to their hard-ships, As the sol-diers pass a-
do no less. For no gal-lant son of free-dom To a ty-rants yoke should

call for men. Let no tears add to their hard-ships, As the sol-diers pass a-
do no less. For no gal-lant son of free-dom To a ty-rants yoke should

mf

CHAPPELL'S

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2nd SERIES

| | | | | |
|--|-------------|----------|--------------------|-----|
| The Hymn of Free Russia | S. A. T. B. | | Grechaninov-Lucas | .15 |
| Deep River (Negro spirituel) | S. A. T. B. | arr'd by | Clarence Lucas | .15 |
| A Marching Song for America | S. A. T. B. | | Henri J. Van Praag | .10 |
| When The Great Red Dawn Is Shining (S. A. T. B.) | | | Evelyn Sharpe | .15 |
| Pack up your troubles in your old kit-bag and SMILE, SMILE, SMILE, (S. A. T. B.) | | | Felix Powell | .15 |
| Love's Garden of Roses (S. A. T. B.) | | | Haydn Wood | .15 |
| "JUBILEE IN JERUSALEM." | | | | |
| Captured from the Turks by the British, December, 1917. A Part song for mixed voices, S. A. T. B. unaccompanied. Founded on a Negro Jubilee song. Written and composed by Clarence Lucas. | .15 | | | |
| Laddie in Khaki (The Girl who Waits at Home) | S. A. T. B. | | Ivor Novello | .15 |

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CHAPPELL'S
Vocal Library of Part Songs, etc.
For
FEMALE VOICES

2nd SERIES

| | | |
|--|-----------------------------------|-----|
| Perhaps (Quartette) | Dorothy Forster | .15 |
| { Gray Days (Quartette) | Noel Johnson | .15 |
| The Birth of the Morn (Quartette) | Franco Leoni | .20 |
| Beloved it is Morn (Quartette) | Florence Aylward | .20 |
| Slave Song (Quartette) | Teresa del Riego | .15 |
| Little Grey Home in the West (Quartette) | Hermann Löhr | .15 |
| Sundown Sea (Trio) | Edwin M. Steckel | .15 |
| Land of the Long ago (Trio) | Lilian Ray | .15 |
| Where my Caravan has rested (Trio) | Hermann Löhr | .15 |
| Because (Trio) | Guy d'Hardelot | .15 |
| Ma Curly-Headed Babby (Trio) | G. H. Clutsam | .15 |
| Rose of My Heart (Quartette) | Hermann Löhr | .15 |
| Birth of the Flowers (Quartette) | Liza Lehmann | .20 |
| Sweetest Song (Duet) | L. Denza | .15 |
| Through Fairyland (Duet) | L. Denza | .15 |
| Keep the Home Fires Burning (Till the Boys Come Home) (Trio) | Ivor Novello | .15 |
| Pack up your troubles in your old kit-bag and SMILE, SMILE SMILE, (Trio) | Felix Powell | .15 |
| Laddie in Khaki (The Girl Who Waits at Home) (Trio) | Ivor Novello | .15 |
| A Marching Song for America (Trio) | Henri J. Van Praag | .10 |
| “ “ “ (Two Part Chorus) (Suitable for School use) | “ “ “ | .10 |
| Your Flag and Country Want You (Trio) | Paul A. Rubens | .15 |
| When The Great Red Dawn Is Shining (Trio) | Evelyn Sharpe | .15 |
| Knitting (Trio) | { Muriel Bruce & Baron Aliotti | .15 |
| Deep River (Negro spiritual) (Trio) | Clarence Lucas | .15 |
| Keep the Home Fires Burning (Till the Boys Come Home) (Two Part Chorus) (Suitable for School use) | { Ivor Novello | .15 |
| We'll Never Let Our Old Flag Fall (Two Part Chorus) (Suitable for School use) | { J. Remington | .10 |
| Love's Garden of Roses (Trio) | Haydn Wood | .15 |
| We'll Never Let Our Old Flag Fall (Trio) | J. Remington | .15 |

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MALE VOICES

2nd SERIES

| | | | |
|------------------------------------|--------------------|------------------|-----|
| When The Great Red Dawn Is Shining | T. T. B. B. | Evelyn Sharpe | .15 |
| Knitting | T. T. B. B. | { Muriel Bruce & | .15 |
| | | { Baron Aliotti | |
| I Know of Two Bright Eyes | T. T. B. B. | Geo. H. Clutsam. | .15 |
| Laddie In Khaki | T. T. B. B. | Ivor Novello. | .15 |
| Tim Rooney's At the Fightin' | T. T. B. B. | Norah Flynn. | .15 |
| We'll Never Let Our Old Flag Fall | T. T. B. B. arr by | J. Remington | .15 |

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$$Z = \frac{1}{2} \int_0^1 F$$



No 2 in G



No 3 in A



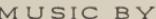
KEEP THE HOME FIRES BURNING

('TILL THE BOYS COME HOME)



WORDS BY

LENA GUILBERT FORD



MUSIC BY

IVOR NOVELLO

LA FIAMMA ARDENTE 60 cents

NAAR IJKOMMER HIENLI 60 cents

'TILL THE BOYS COME HOME

MARCH. *Piano Solo*..... 60 cents

CHAPPELL & CO LTD

41, EAST THIRTY-FOURTH STREET,
NEW YORK.

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THIS IS THE FAMOUS BRITISH TRENCH-DITTY WHICH IS SO OFTEN REFERRED TO IN THE NEWSPAPERS AS THE "BLIGHTY" SONG. THE TERM "BLIGHTY" IS USED BY THE SOLDIERS IN FRANCE, WHEN REFERRING TO "HOME."

Take me back to dear old Blighty

Written and Composed by
A. J. MILLS, FRED GODFREY
and BENNETT SCOTT

CHORUS *24 time*

Not too fast

Musical score for the first verse of the song. The key signature is B-flat major (two flats). The time signature is 24 time. The vocal line starts with "Take me back to dear old Bligh - ty," followed by a repeat sign and a continuation of the melody. The piano accompaniment consists of a steady bass line and harmonic chords.

Musical score for the second verse. The vocal line continues with "Put me on the train for Lon - don town," followed by a repeat sign and a continuation of the melody. The piano accompaniment remains consistent with the bass line and chords.

Musical score for the third verse. The vocal line starts with "Take me o - ver there," followed by "drop me an - y - where," both on the same note. The piano accompaniment continues with the established bass line and chords.

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KEEP THE HOME-FIRES BURNING

(TILL THE BOYS COME HOME)

3

Words by
LENA GUILBERT FORD

Music by
IVOR NOVELLO

Tempo di Marcia

VOICE

PIANO

They were

sum-mon-ed from the hill-side, They were called in from the glen, And the

mf *poco stacc.* *mf*

Coun - try found them read - y At the stir - ing call for

cresc. *cresc.*

men. Let no tears add to their hard-ship, As the

mf *mf*

Sol - diers pass a - long, . And al - though your heart is break-ing, Make it
 cresc. ten.

sing this chee - ry song. —————— rall.
 rall.

REFRAIN

Keep the Home-fires burn - ing, While your hearts are yearn - ing.
 p 2nd time

Though your lads are far a - way They dream of Home;

There's a sil - ver li - ning Through the dark cloud shi - ning,

marcato

Turn the dark cloud in - side out, Till the boys come Home.

marcato

Repeat Refrain a 1/2.

mp

O - ver

f

seas there came a plead-ing, "Help a Na-tion in dis - tress!" And we

mp e poco stacc.

f

mf

cresc.
 gave our glo - rious lad dies; Hon - our made us do no less

cresc. *mf* *3*
 For no gal-lant Son of Free-dom To a ty - rant's yoke should

mf
 bend, And a no - ble heart must an - swer To the sa - cred

cresc. *ten.*
 call of 'Friend' *rall.*

f *rall.*

REFRAIN

Keep the Home-fires burn - ing, While your hearts are yearn - ing, Though your lads are

far a - way They dream of Home: There's a sil - ver li - ning

Through the dark cloud shi - ning, Turn the dark cloud in-side out, Till the boys come

Home.

THE SONG-MESSAGE WITH A MELODY THAT HAUNTS

No 1 in E^b

No 2 in F

No 3 in G

God bring you safely to our arms again

Words by
KATE GIBSON

Song

Music by
VINCENT SHAW

Lento

God bring you safe-ly to our arms a-gain! God guide and guard you o'er the
might - y main! Long tho' the way be, Dark tho' the day be,
God bring you safe a - gain! Our thoughts are ev-er with you

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KEEP THE HOME FIRES BURNING

('TILL THE BOYS COME HOME)

('TILL THE BOYS COME HOME)



WORDS BY

LENA GUILBERT FORD



MUSIC BY

IVOR NOVELLO

LA FIAMMA ARDENTE 60 cents

NUCLEAR HOMME, 20 vols.

—

'TILL THE BOYS COME HOME

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VIDE PRESS—

"That elusive "something" in a song which makes for tremendous popularity is surely contained in Hermann Löhr's latest song "ANY PLACE IS HEAVEN IF YOU ARE NEAR ME." It is generally agreed that "lightning does not strike twice in the same place" but to follow up "Little Grey Home in the West" with this "song inspiration" was surely the exception that proves the rule."

"ANY PLACE IS HEAVEN IF YOU ARE NEAR ME". Song. 4 keys: Low, Medium Low, Med. High & High. By Hermann Löhr. .60

N°1 IN B♭

N°2 IN C

N°3 IN D

N°4 IN E♭

ANY PLACE IS HEAVEN IF YOU ARE NEAR ME

Words by
EDWARD LOCKTON.

Song.

Music by
HERMANN LÖHR.

Moderato con moto.

An - y place is Heav'n if you are near me,

An - y place is Heav'n if you are mine,

An - y sky is blue if you are gaz - ing Deep,

KEEP THE HOME-FIRES BURNING

(TILL THE BOYS COME HOME)

3

Words by
LENA GUILBERT FORD

Music by
IVOR NOVELLO

Tempo di Marcia

The musical score consists of two staves: a vocal part for 'VOICE' and an accompaniment part for 'PIANO'. The vocal part is in soprano range, and the piano part includes both treble and bass staves. The music is in common time, with a key signature of one flat. The vocal line begins with a short rest followed by a melodic line. The piano accompaniment features a steady harmonic base with occasional rhythmic patterns. The lyrics are integrated into the vocal line, with some words appearing above the staff and others below. The vocal part includes dynamic markings such as *mf*, *f*, *cresc.*, and *mf c poco stacc.*. The piano part includes dynamic markings like *mf*, *f*, and *mf 3*. The score is set on five systems of music, each containing two staves.

They were

summoned from the hill-side; They were called in from the glen. And the

mf c poco stacc.

cresc.

Coun - try found them read - y At the stir - ing call for

cresc.

men. Let no tears add to their hard - ship. As the

A musical score for a duet. The vocal line is in soprano and alto voices, with lyrics: "Sol - diers pass a - long, And al - though your heart is break - ing, Make it". The piano accompaniment is in the bass and treble staves. The score includes dynamic markings: 'cresc.' and 'ten.' (forte) above the vocal line, and 'cresc.' and 'ten.' above the piano accompaniment. The piano part features a recurring eighth-note pattern.

A musical score for three voices (Soprano, Alto, and Bass) and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part features a rhythmic pattern of eighth-note chords. The vocal line includes the lyrics 'Sing this cheery song' and 'rall.'. The piano part includes dynamic markings like 'f' and 'rall.'.

REFRAIN

REFRAIN

Keep the Home-fires burn - ing, While your hearts are yearn - ing,

p 2nd time

A musical score for a solo voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The lyrics 'Though your lads are far a-way They dream of Home;' are written below the vocal line. The piano part consists of a steady stream of eighth-note chords.

There's a sil - ver li - ning Through the dark cloud shi - ning.

marcato

Turn the dark cloud in - side out, Till the boys come Home.

marcato

Repeat Refrain ad lib.

mp

O - ver

f

seas there came a plead-ing, "Help a Na-tion in dis-tress!" And we

mp e poco stacc.

f

mf

cresc.
 gave our glori - ous lad - dies; Hon - our bade us do no less.

cresc.
mf *3* *3*

For no gal - lant Son of free-dom To a ty - rants yoke should

mf

cresc.
 bend, And a no - ble heart must an - swer To the sa - cred

cresc. *3* *3*

call of "Friend" *roll.*

f *3* *3* *roll.* *s*

REFRAIN

Keep the Home-fires burn - ing, While your hearts are yearn - ing, Though your lads are

p *2nd time*

far a - way They dream of Home; There's a sil - ver lin - ing

cresc.

Through the dark cloud shi - ning, Turn the dark cloud in-side out, Till the boys come

cresc.

Home.

fe marcato

By the composer of "The sunshine of your Smile"

LAND OF THE LONG AGO

Song

Words by
CHARLES KNIGHT.

Music by
LILIAN RAY.

The musical score consists of three staves of music in a key signature of one flat (B-flat), with a tempo of *mp a tempo*. The lyrics are as follows:

There is a land where - in our troth we— plight - ed.
Hap - py the mem - ry of that gold - en day!
Heart beat with heart; and souls were u - ni - ted,

Accompaniment consists of a piano part with bass and treble staves, featuring chords and bass notes. The piano part includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The vocal part is in the soprano range, with melodic lines and lyrics integrated into the score.

Keep the Home-fires Burning

(TILL THE BOYS COME HOME)
Arranged for Mixed Quartett or Chorus
S. A. T. B. by Clarence Lucas

Words by
LENA GUILBERT FORD

Music by
IVOR NOVELLO

Tempo di Marcia

Tempo di Marcia

Soprano Alto Tenor Bass

They were
O - ver

This arrangement may be sung unaccompanied

This arrangement may be sung unaccompanied
Tempo di Marcia

Tempo di Marcia

sum-moned from the hill-side, They were called in from the glen, And the
seas there came a plead-ing, "Help a na-tion in dis-tress!" And we

sum-moned from the hill-side, They were called in from the glen,
seas there came a pleading "Help a na-tion in dis-tress!" And the
And we

sum-moned from the hill-side, They were called in from the glen,
seas there came a plead-ing, "Help a na-tion in dis-tress!" And the
And we

sum-moned from the hill-side, They were called in from the glen,
seas there came a plead-ing, "Help a na-tion in dis-tress!" And the
And we

e poco staccato

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cresc.

Coun-try found them rea- dy at the stir-ring call for men,
gave our glor- ious lad-dies; Hon-our bade us do no less.

cresc.

Coun-try found them rea- dy at the stir-ring call for men, the stir-ring
gave our glor- ious lad-dies; Hon-our bade us do no less, and bade us

cresc.

Coun-try found them rea- dy at the stir-ring call for men, the stir-ring
gave our glor- ious lad-dies; Hon-our bade us do no less, and bade us

Coun-try found them rea- dy at the stir-ring call for men, the stir-ring
gave our glor- ious lad-dies; Hon-our bade us do no less, and bade us

cresc.

mf

mf

Let no tears add to their hard-ships, As the sol-diers pass a -
For no gal-lant son of free-dom To a ty-rants yoke should

mf

call for men. Let no tears add to their hard-ships, As the sol-diers pass a -
do no less. For no gal-lant son of free-dom To a ty-rants yoke should

mf

call for men. Let no tears add to their hard-ships, As the sol-diers pass a -
do no less. For no gal-lant son of free-dom To a ty-rants yoke should

call for men. Let no tears add to their hard-ships, As the sol-diers pass a -
do no less. For no gal-lant son of free-dom To a ty-rants yoke should

mf

cresc. ten.

long, And al-though your heart is break-ing, Make it sing this
bend; And a no - ble heart must an-swer To the sa - cred
cresc. ten.

long, And al-though your heart is break-ing, Make it sing this
bend; And a no - ble heart must an-swer To the sa - cred
cresc. ten.

long, And al-though your heart is break-ing, Make it sing this
bend; And a no - ble heart must an-swer To the sa - cred
cresc. ten.

long, And al-though your heart is break-ing, Make it sing this
bend; And a no - ble heart must an-swer To the sa - cred
ten.

cresc.

rall.

cheer - y song.
call of "Friend."
rall.

rall.

rall.

REFRAIN

p-f

Keep the Home-fires burn - ing While your hearts are yearn - ing, Though your lads are
 Keep the Home-fires burn - ing While your hearts are yearn - ing, Though your lads are
 Keep the Home-fires burn - ing While your hearts are yearn - ing, Though your lads are
 Keep the Home-fires burn - ing While your hearts are yearn - ing, Though your lads are

p-f 2nd time

far a-way They dream of home, There's a sil - ver lin - ing
 far a-way They dream of home, There's a sil - ver lin - ing
 far a-way They dream of home, There's a sil - ver lin - ing
 far a-way They dream of home, There's a sil - ver lin - ing

marcato

Through the dark cloud shin - ing, Turn the dark cloud in-side out, Till the boys come Home.
 Through the dark cloud shin - ing, Turn the dark cloud in-side out, Till the boys come Home.
 Through the dark cloud shin - ing, Turn the dark cloud in-side out, Till the boys come Home.
 Through the dark cloud shin - ing, Turn the dark cloud in-side out, Till the boys come Home.

marcato